

WALLACE COLLECTION  
CATALOGUES

PICTURES AND  
DRAWINGS  
(ILLUSTRATIONS)

FIFTH EDITION

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1960

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WALLACE COLLECTION  
CATALOGUES

PICTURES AND  
DRAWINGS  
(ILLUSTRATIONS)

WITHDRAWN  
FROM  
LEARNING RESOURCES  
CENTRE  
KINGS COLLEGE



FIFTH EDITION

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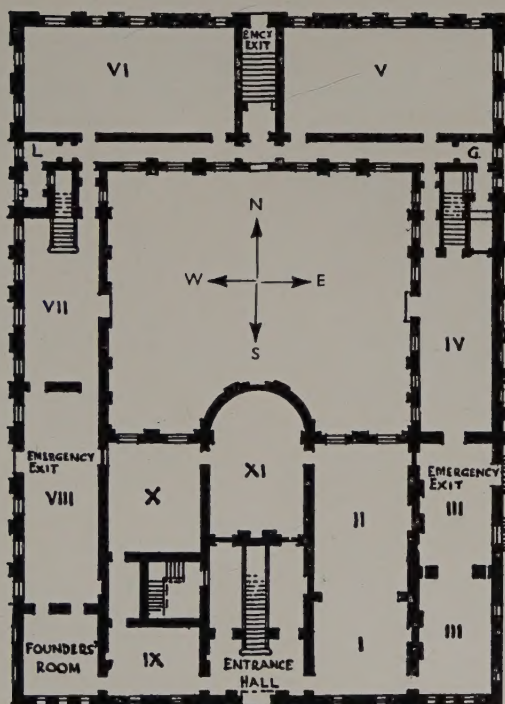
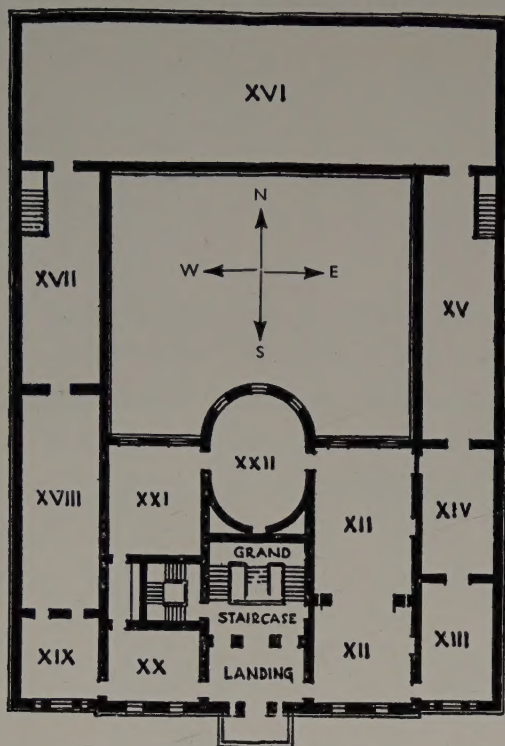
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1960

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LONDON AND BECCLES



iii  
FIRST FLOOR



GROUND FLOOR

LAVATORIES FOR LADIES AND GENTLEMEN AT L AND G

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*Second Edition* (15,000) *September, 1930*

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## PREFACE TO THE FIFTH EDITION

THIS volume is intended as a companion to the *Catalogue of Pictures and Drawings*. Since the order of that catalogue is alphabetical, it has been considered desirable that the illustrations should follow the same order rather than be grouped under schools. It is hoped that the greater ease of reference thereby achieved will more than compensate for an occasional awkwardness of apposition or lack of symmetry in the placing of some of the illustrations.

The fifteenth edition of the *Catalogue of Pictures and Drawings* published in 1928 is now out of print. A new revised edition is in active preparation and will appear in due course. In the meanwhile, such alterations, changes of attribution, etc., as are necessary have been made here, so that the two volumes of text and illustrations can eventually be used together.

March, 1960

JAMES MANN

## THE WALLACE COLLECTION

The Collection was formed in the main by Richard, fourth Marquess of Hertford (1800-1870), but largely increased by his son, Sir Richard Wallace (1818-1890). A few objects, however, have been traced to the first and second Marquesses (1719-1794 and 1743-1822), and a considerable number to the third (1777-1842).

The Collection takes its character from the tastes and opportunities of the fourth Marquess, who lived in Paris and was a devotee of the arts of France in the eighteenth century. Consequently this century, early and late, is richly represented in its painting and miniatures, sculpture, furniture and objects of art generally. But the representation of French art extends in sculpture back to the thirteenth century, and forward, in painting, to the third quarter of the nineteenth.

Although the French section gives a distinctive character to Hertford House, it is only one among four. The second is a rich gallery of English, Flemish, Dutch, Spanish, and Italian paintings. If the number of Primitives is small, the seventeenth century can be studied in Brouwer, van Dyck, Hals, de Hooch, Rembrandt, Rubens and Velazquez. The eighteenth century in Italy is represented by Guardi at his best, and among the English portraits are famous examples of Gainsborough, Hoppner, Reynolds and Romney. The nineteenth century gives us the largest existing collection of the works of Bonington, whose influence can be clearly seen in much contemporary French work.

The third section, chiefly acquired by Sir Richard Wallace, embraces mediæval objects, Italian Renaissance terra-cottas and bronzes, medals and plaquettes; maiolica from Gubbio and Urbino, Hispano-Moresque and Turkish faience; rock-crystal, glass, jewellery, gold and silversmiths' work, wax reliefs and much else.

Finally, there is the chief collection in this country of European Arms and Armour, which from its exceptional quality is becoming every day more precious as private collections are dispersed and absorbed in foreign museums: this, too, we owe to Sir Richard Wallace. Adjoining it is the Oriental Armoury, the work of the fourth Marquess.

The Collection was bequeathed to the nation by Lady Wallace (who died in 1897), and was opened as a national museum in June, 1900, by King Edward VII, then Prince of Wales.

Busts of the Founders, with other family portraits, are on exhibition in the Founders' Room.

# ADMINISTRATION

## BOARD OF TRUSTEES

SIR ALEC MARTIN (1929) (Chairman)	THE RIGHT HON. THE LORD HARVEY
THE RT. HON. THE EARL SPENCER,	OF TASBURGH, G.C.M.G.,
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RALPH. S. DUTTON, F.S.A (1948)	CHARLES D. F. P. BROCKLEHURST
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(1953)	

## STAFF

DIRECTOR AND INSPECTOR OF THE ARMOURIES—Sir James Mann,  
K.C.V.O., M.A., B.Litt., F.B.A., Hon. V.P.S.A.

ASSISTANT TO THE DIRECTOR—F. J. B. Watson, M.V.O., B.A., F.S.A.

SECOND ASSISTANT—R. A. Cecil.

Inquiries relating to the Collection should be addressed—

The DIRECTOR, The Wallace Collection, Manchester Square, W.1

## ADMISSION

THE WALLACE COLLECTION is open on WEEKDAYS from  
10 a.m. to 5 p.m., and on SUNDAYS from 2 to 5 p.m.

ADMISSION FREE.

Closed on Good Friday, Christmas Eve and Christmas Day.

## PUBLICATIONS

### CATALOGUES

The following official Catalogues, in addition to this volume, have  
been published:—

Pictures and Drawings (Text reprinting).

European Arms and Armour (reprinting).

Sculpture, 3s. 6d.

Miniatures, 2s. 6d.

Furniture, 10s. *od.*; Bound £1 1s.

General Guide to the Collection, 2s. 6d.

Copies of those catalogues still in print may be ordered through the  
post. Cheques and Money Orders should be made payable to *Wallace  
Collection*. They should be addressed to *The Director, The Wallace  
Collection, Manchester Square, London, W.1*. **No order can be executed  
until a remittance has been received.**



## POSTCARDS AND COLOURED PRINTS

COLOURED POSTCARDS of ninety-four paintings are available, price 4*d.* each, postage 4*d.* for six.

COLOURED REPRODUCTIONS—A number of pictures have been reproduced in colour and are available, price 5*s.* 0*d.*

CHRISTMAS CARDS—Slip-in mounts, printed with Christmas greetings, are on sale for framing coloured postcards, price 7*d.* each (plain envelope included).

## PHOTOGRAPHS

Photographs of every object in the Collection can be supplied. The negatives are the property of the Trustees and are Crown copyright. Prints can be obtained only at Hertford House, at prices ranging from 3*s.* 6*d.* upwards, and can also be sent by post. Special photographs can be obtained to order. Application for permission to reproduce a photograph (for which a reproduction fee is charged) must be made in writing to the Director.

## REGULATIONS

In accordance with the powers conferred upon the Trustees by the Declaration of Trust they have directed that the times and conditions under which the Wallace Collection may be open to the public shall be governed by the following rules, regulations and by-laws :—

1—Visitors shall be admitted to the Collection at the hours and under the conditions stated on the Notice Boards, but the right to close the Collection, or any portion of it, without notice is reserved.

2—Visitors are required to leave at the Umbrella Counter in the Entrance Hall parcels, bags, sticks, umbrellas or other objects that might be used either to damage a work of art or to conceal its removal. Sticks and umbrellas used for support in cases of infirmity recognised by the Attendants may be admitted. Muffs and handbags or reticules must be tendered for examination or left at the Umbrella Counter ; if admitted, they must be produced for examination on leaving the building, should the Attendants so require. Young children, when in charge of responsible adults, shall be admitted at the discretion of the Director or his representative ; children in arms shall not be admitted.

3—The Attendants are authorised to refuse admission to any intoxicated or other person whose presence in the building may, in their opinion, cause annoyance to the general public or endanger the safe keeping of the exhibits. No person shall remain in the building after the hour of closing without the authority of the Director or his representative ; any person so remaining after he has been ordered by an Attendant to leave shall be treated as a trespasser. Any person found in the building after it is closed who is unable to give a satisfactory explanation of his presence, shall be detained and handed over to the Police.

4—Visitors are not allowed to touch or lean against any picture or object of art, nor to sit on the chairs or sofas exhibited. Any person found unlawfully or maliciously damaging any object in the Collection, or caught in the act of committing a felony, shall be immediately apprehended. Visitors must not smoke or consume any refreshments in the Galleries, leave about paper and refuse, or stray into unauthorised parts of the building. Visitors are requested to refrain from making any noise in the Galleries, and to avoid preventing the access of other visitors to particular objects ; no person may lecture in the Galleries, or conduct in a loud voice a party of other visitors, without the permission of the Director ; nor may such demonstrations be given at the same hours as those of any official lectures. Persons guilty of indecorous behaviour causing annoyance to other visitors, or of misconduct involving the safe keeping of the objects and the due administration of the Collection, shall be immediately expelled.

5—Students bringing to the Collection copies or replicas for comparison with other objects should, before passing the Turnstile, obtain permission to proceed from the Attendant in the Entrance Hall; no picture or object of art shall be removed from the building without a written pass signed by the Director or his representative. The handling of any object by a visitor, or its removal from one gallery to another, is forbidden, and any visitor found in the possession of an object, for whatever purpose, shall be detained and handed over to the Police. Visitors seeking interviews with the Director or his assistants should sign the Visitors' Book at the Turnstile, and, if required, complete the relevant form stating their business. Visitors may not send or deposit works of art in the building except by previous arrangement with the Director or his assistants.

6—If, in the opinion of the Director or of any Officer upon duty, a Visitor is found transgressing these Regulations, he shall be requested to leave the building, and on his failing to do so shall be treated as a trespasser and forcibly removed.

7—Sketching in a small book or block held in the hand is permitted during the hours when the Museum is open to the public, provided the access of visitors to any particular work of art be not impeded. But it is not permissible to set up an easel or to make use of seats other than those provided for the public. Subject to the above restrictions sketches may be made in water-colours, but not in oils.



## EXPLANATIONS

1—ORDER—The illustrations are arranged in approximately alphabetical order of artists.

2—NUMBERS—The number of each picture is placed below it.

3—CHRONOLOGY—A chronological table of the painters illustrated follows the illustrations.



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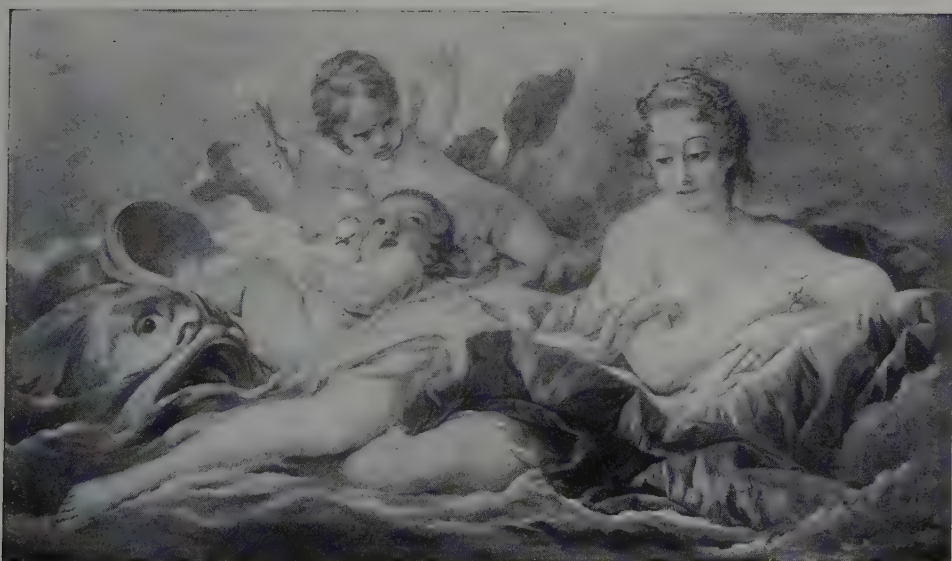
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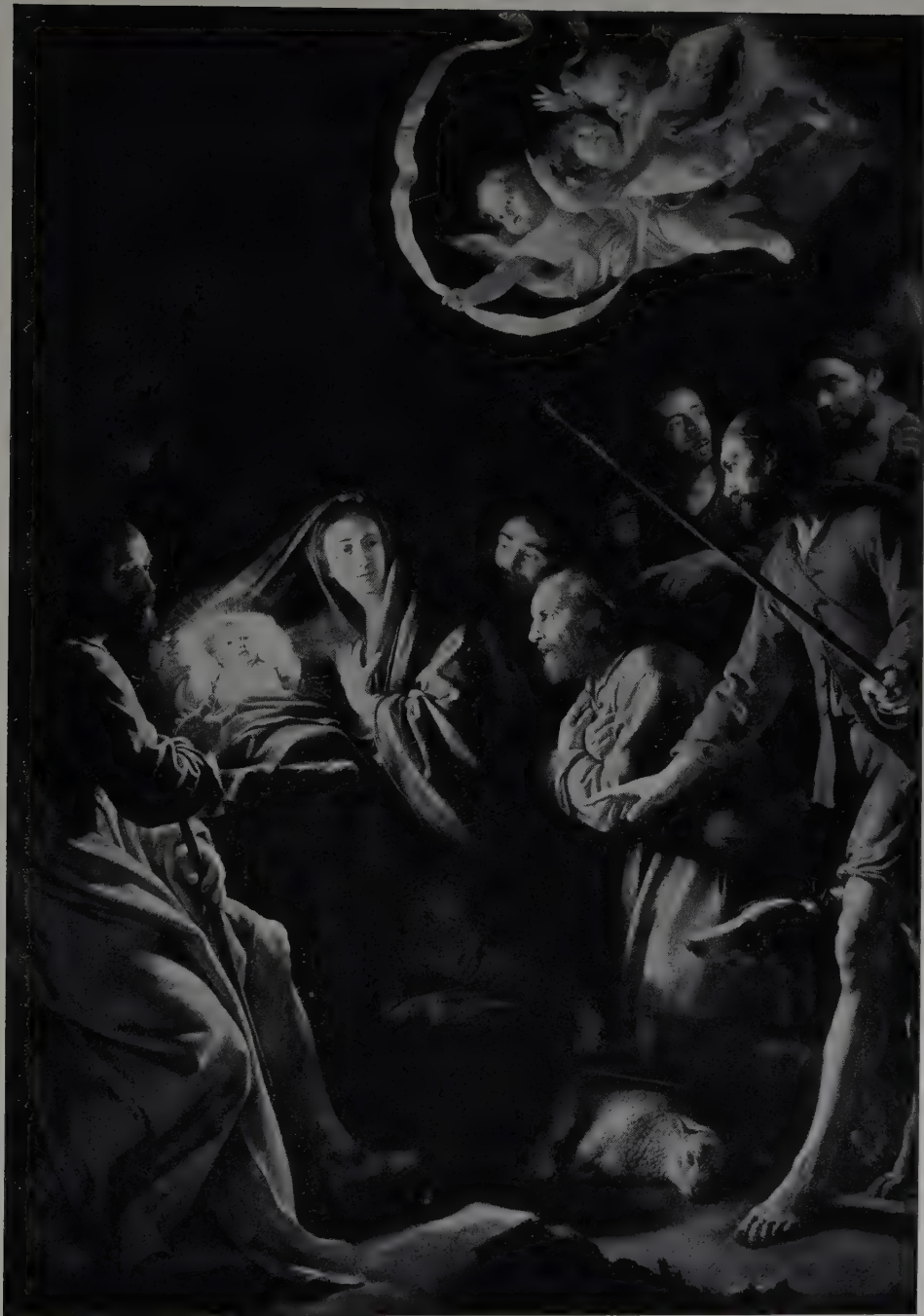
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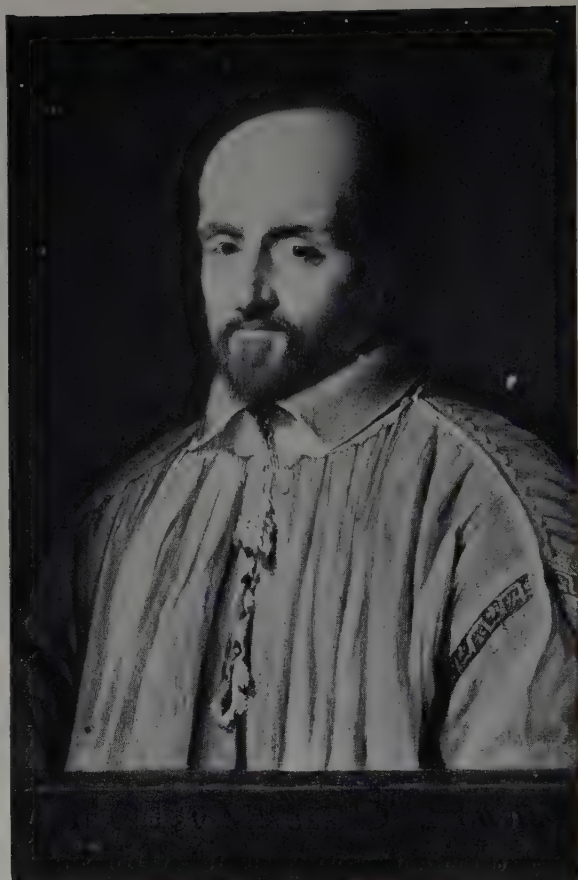
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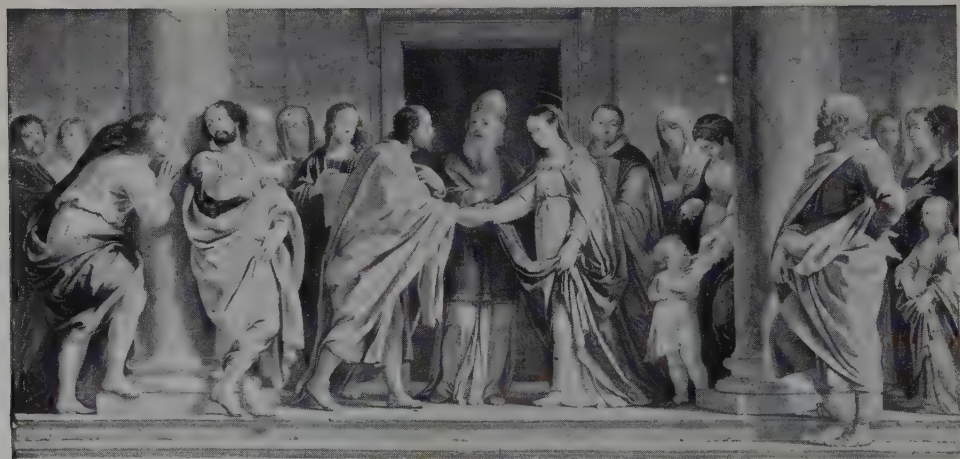
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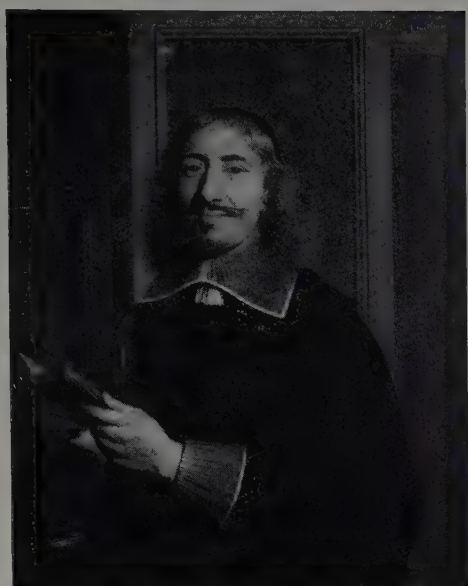
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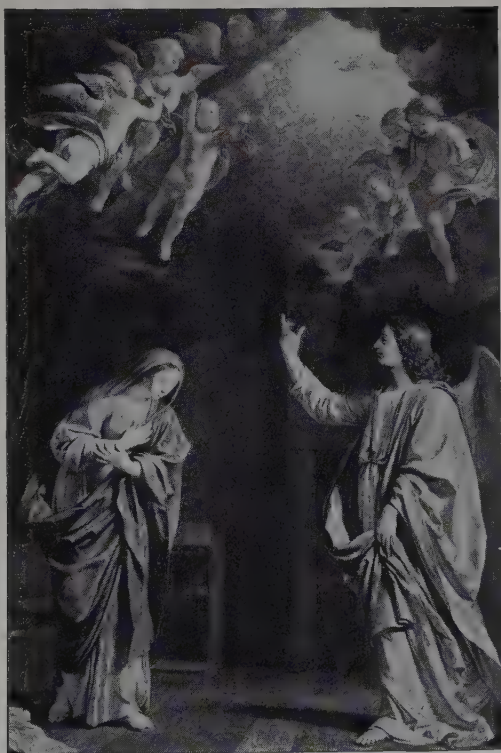
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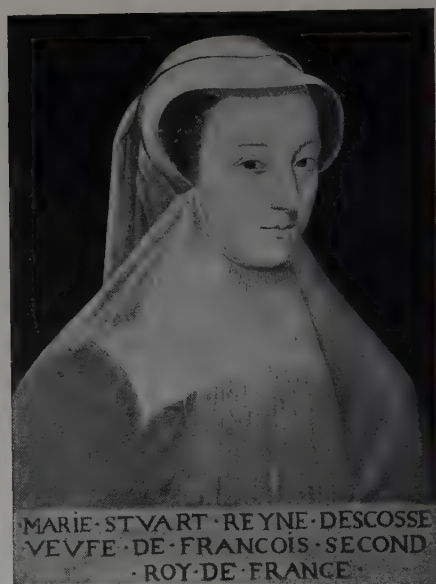


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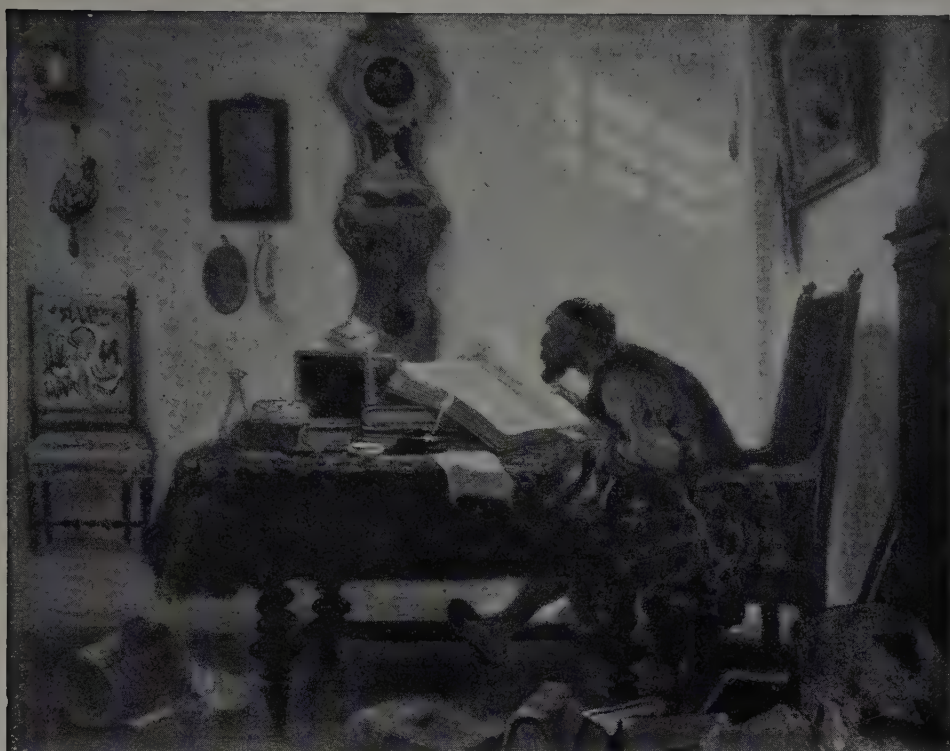


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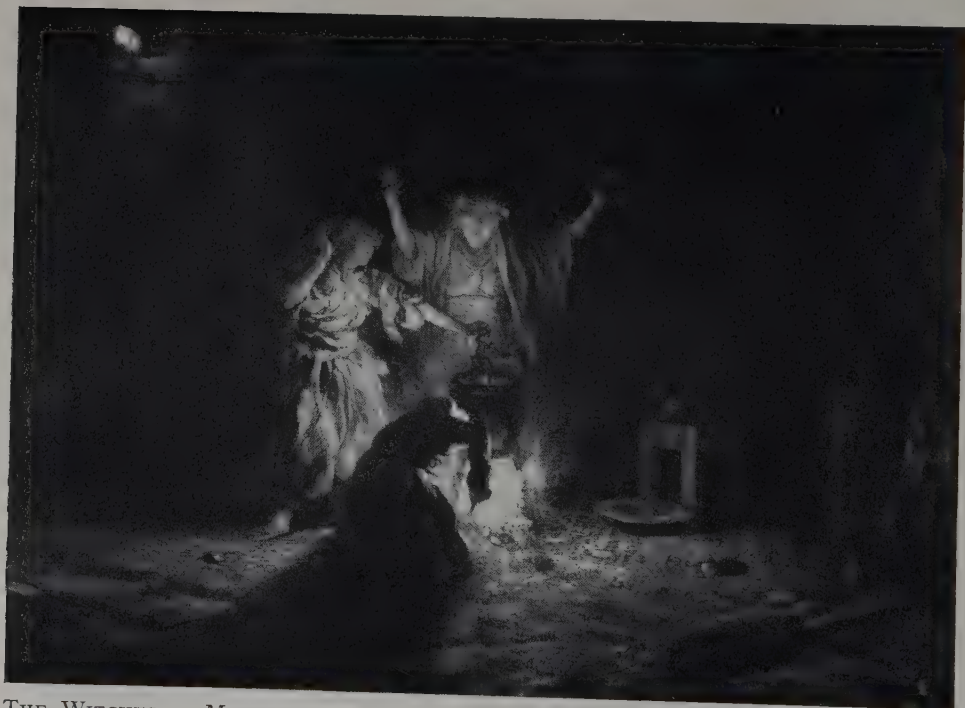




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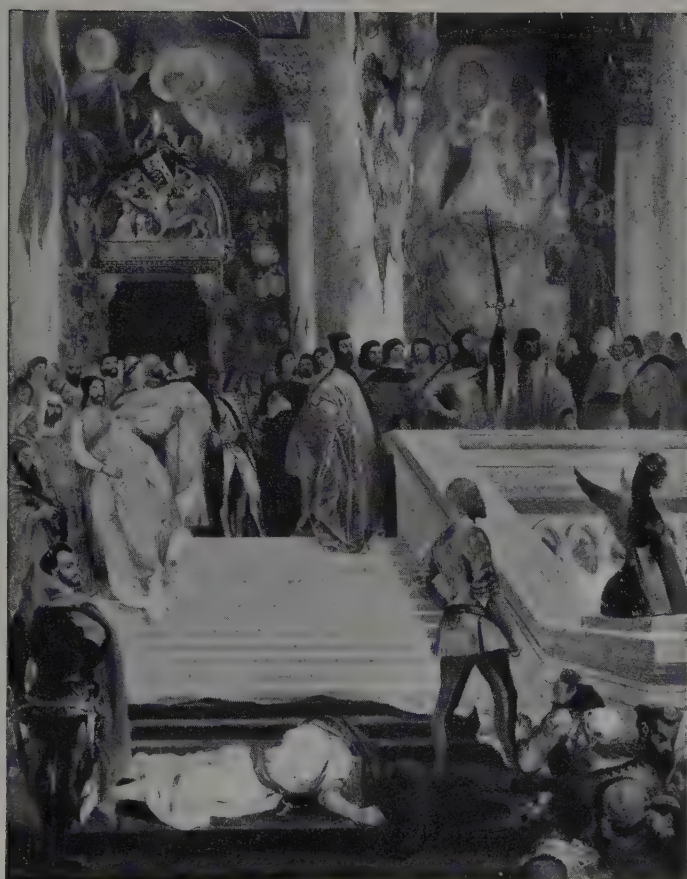
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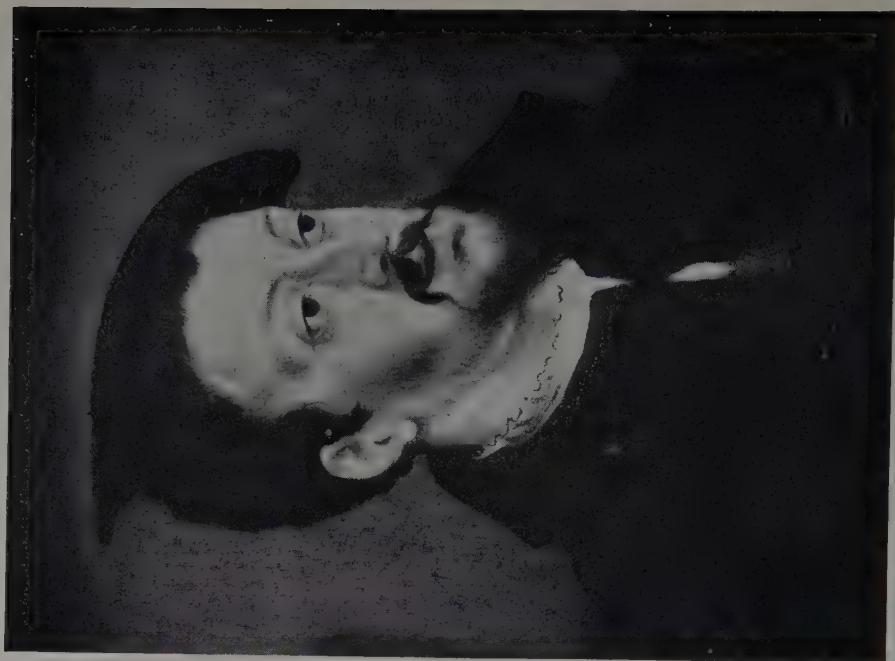
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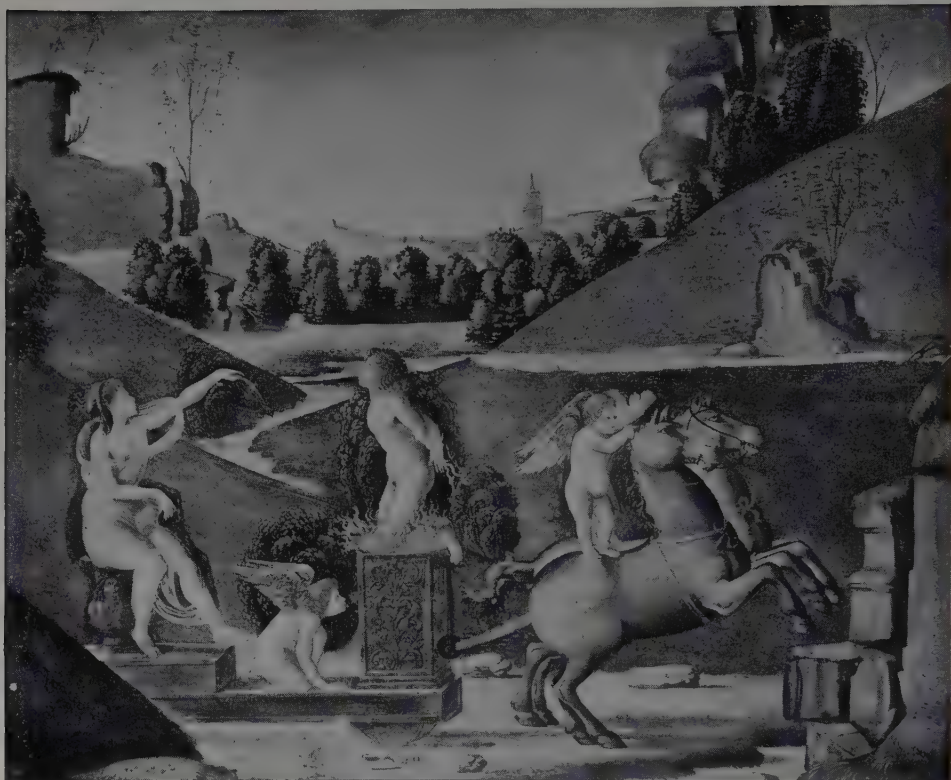
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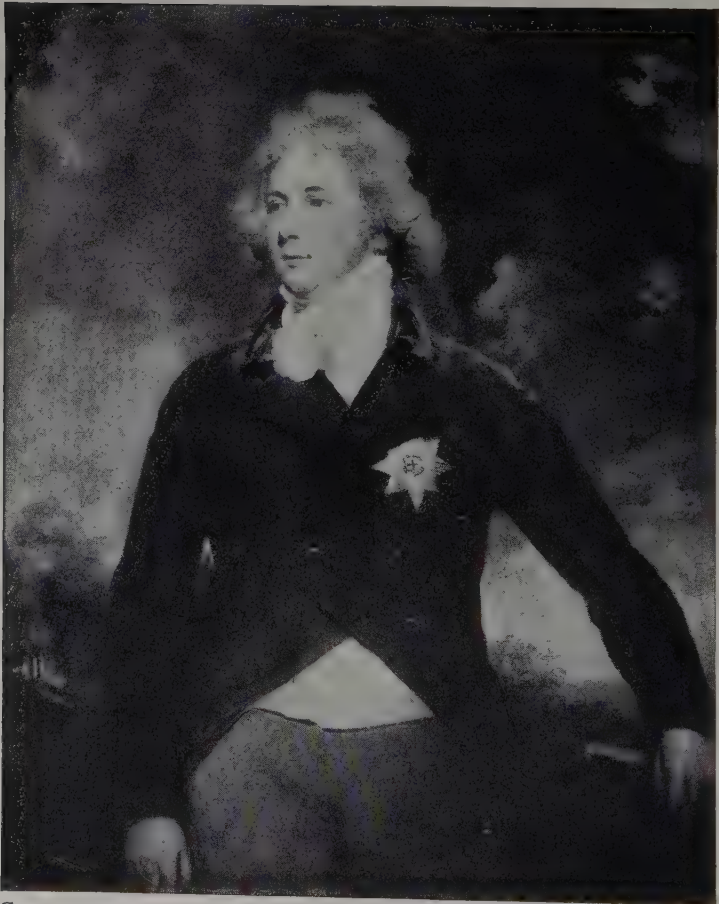




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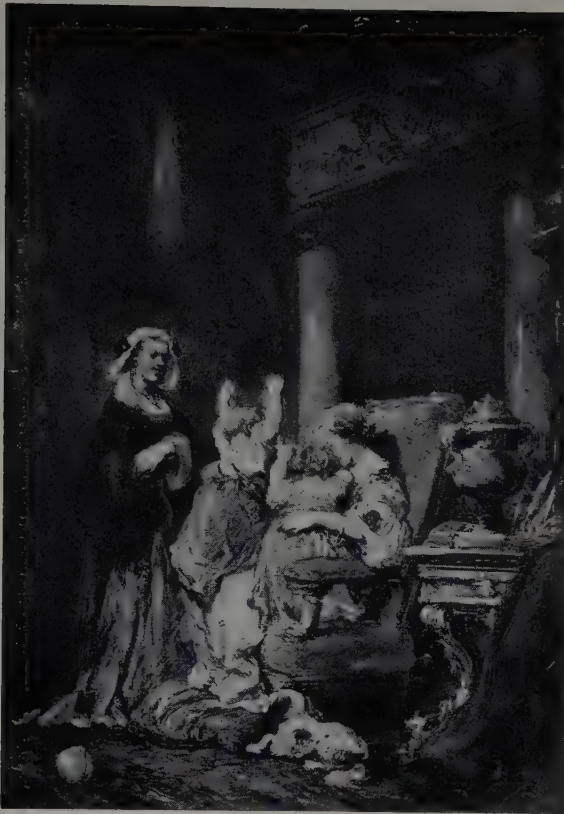
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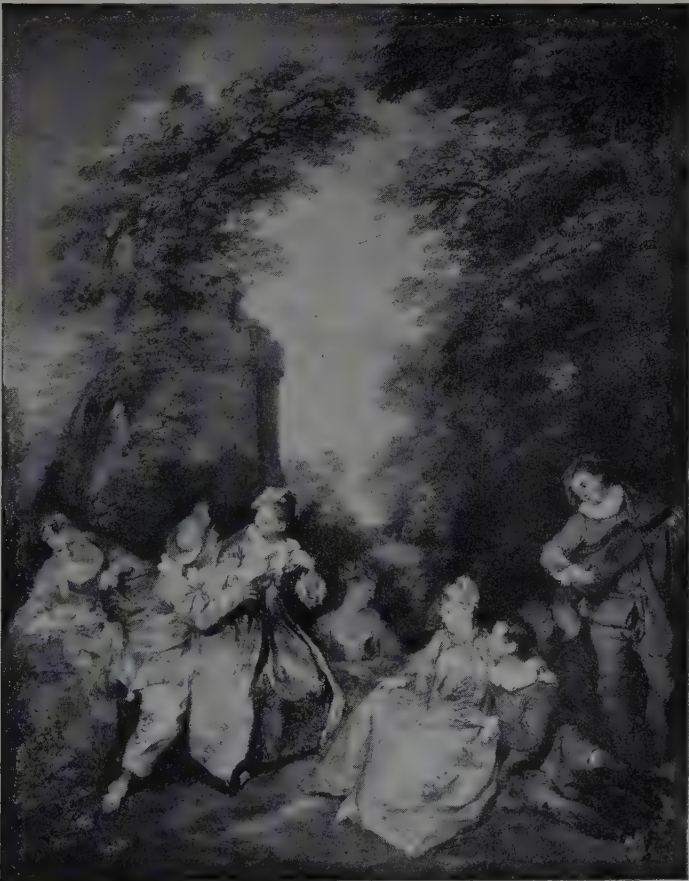
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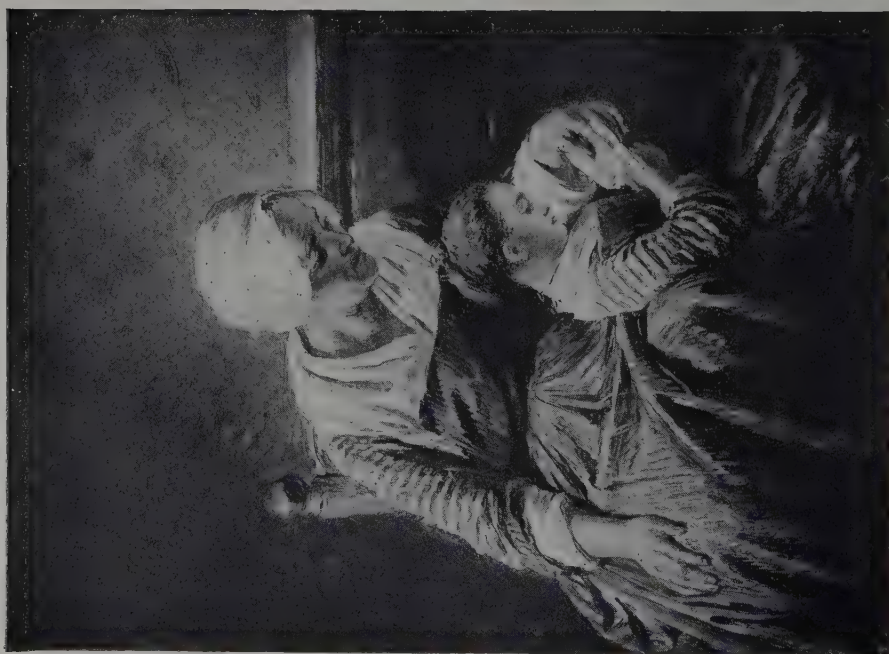
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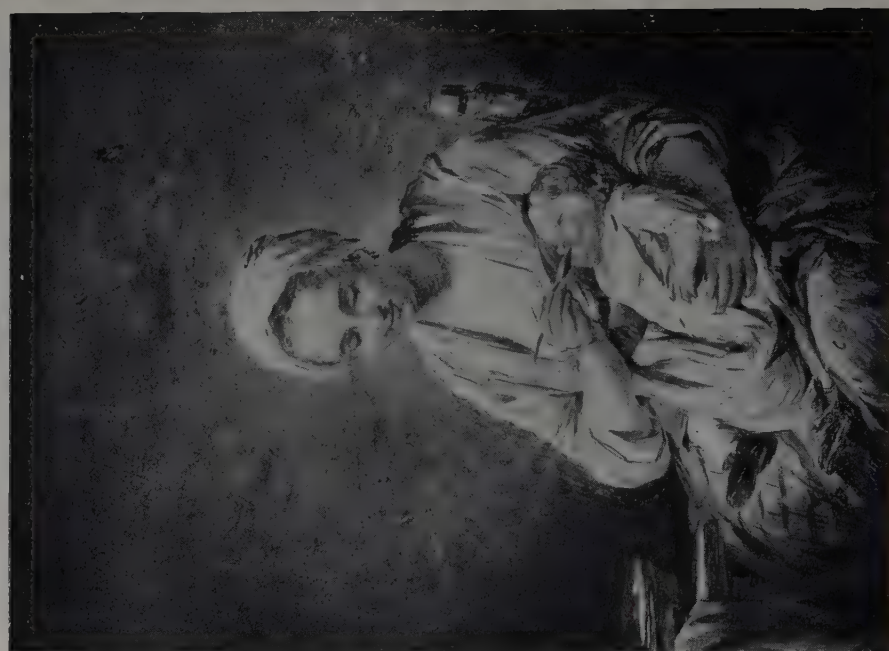
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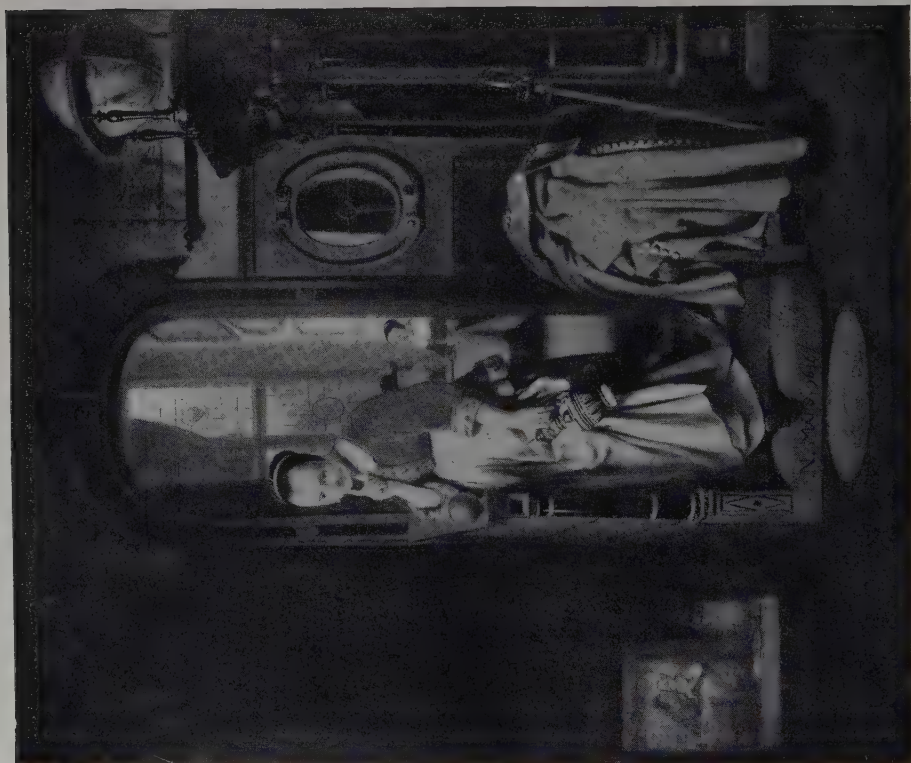


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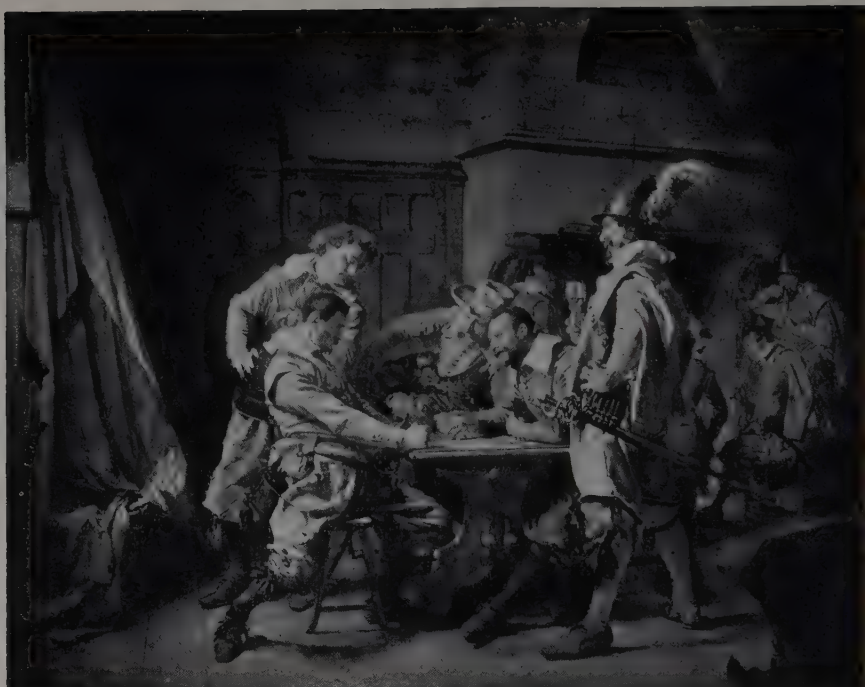


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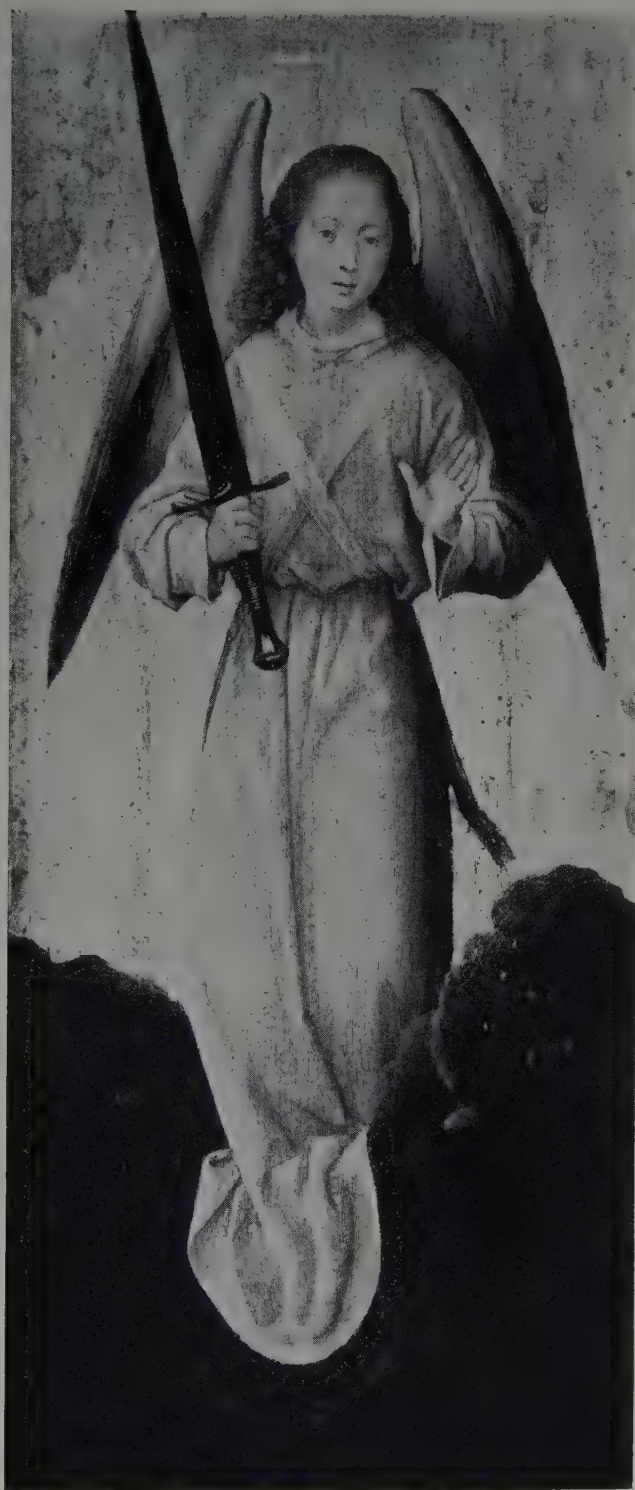
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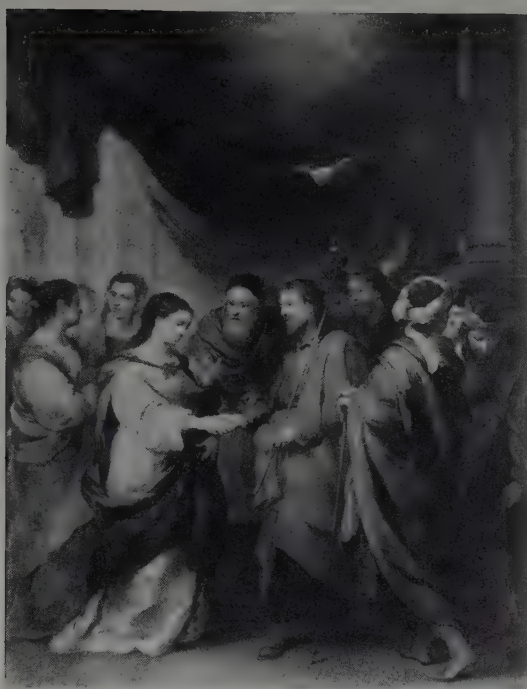
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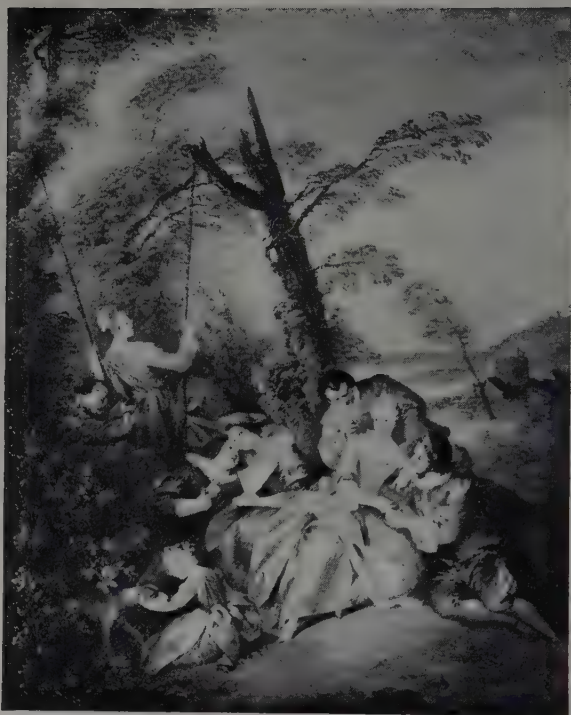


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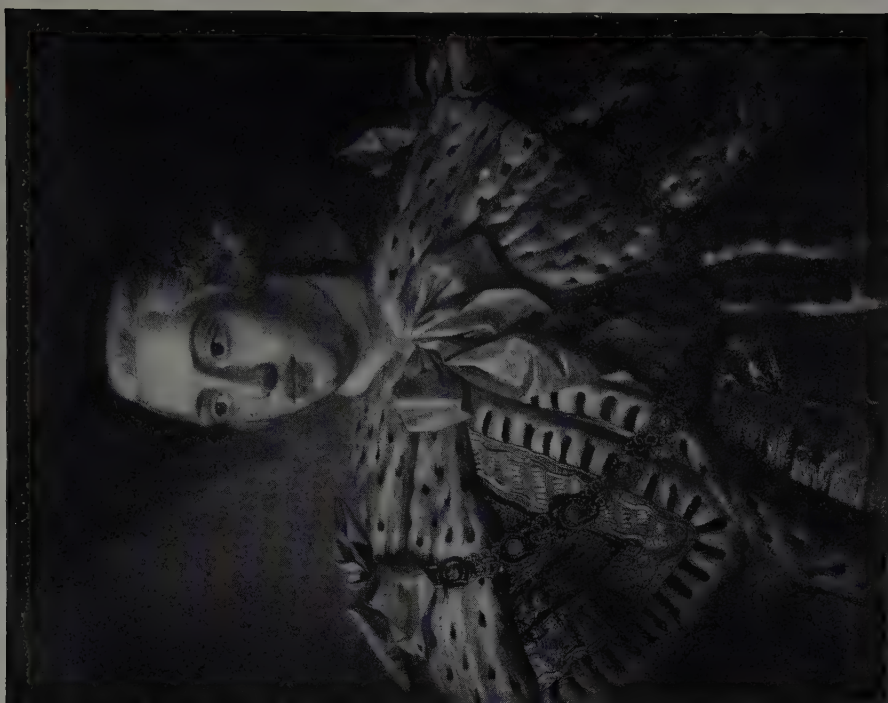
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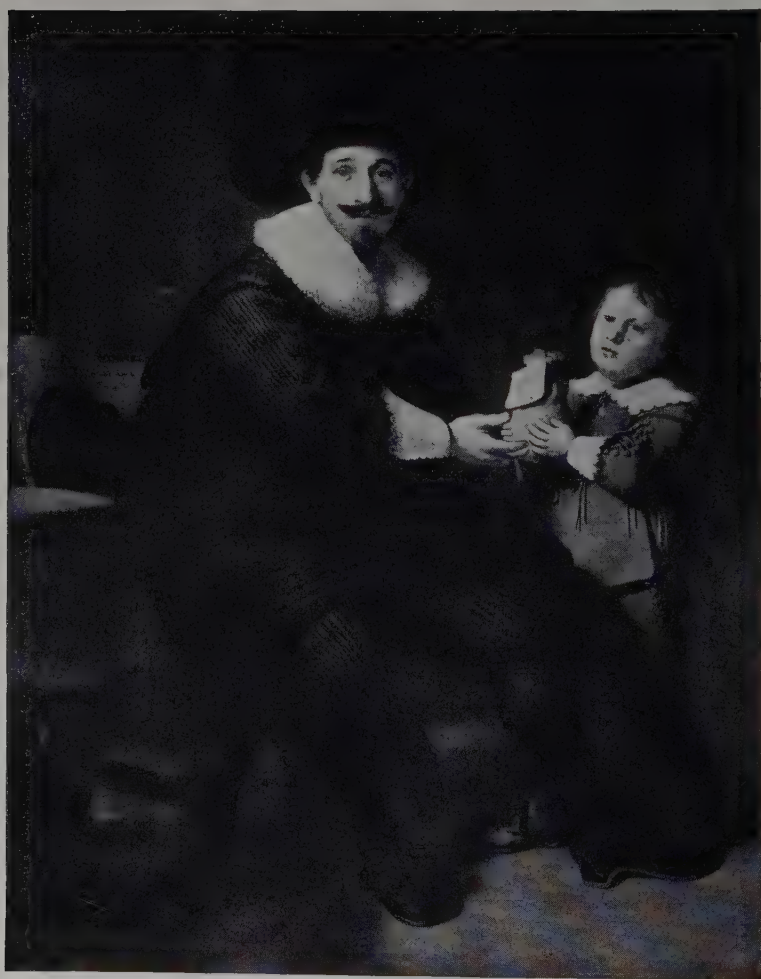




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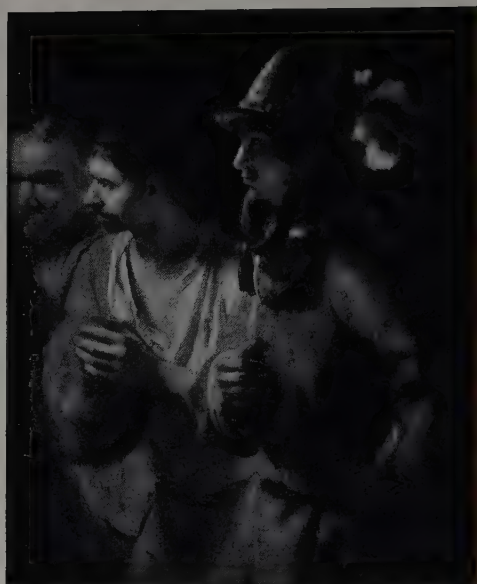




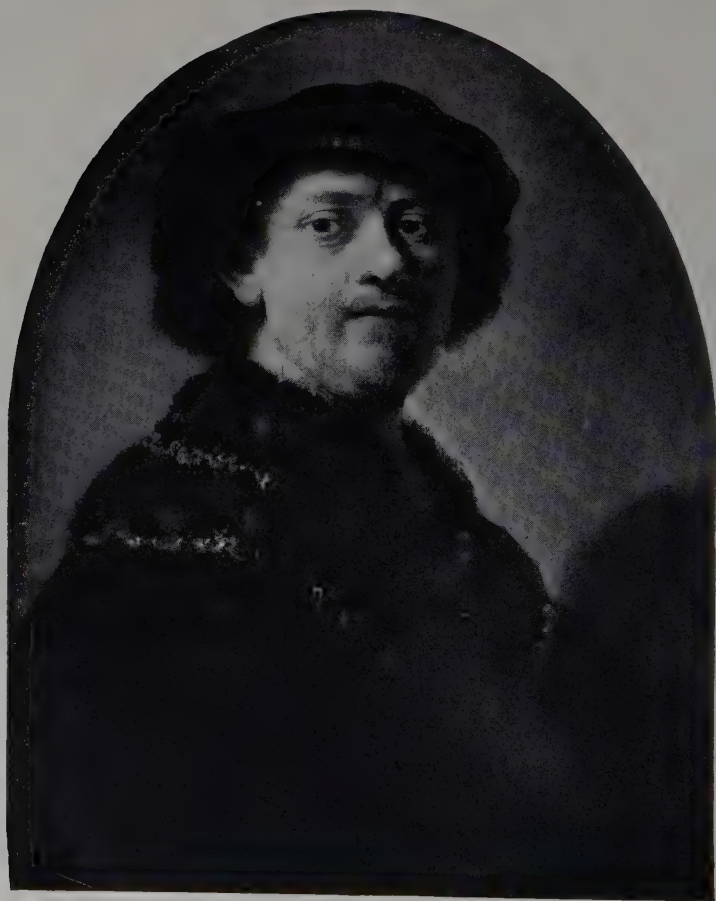
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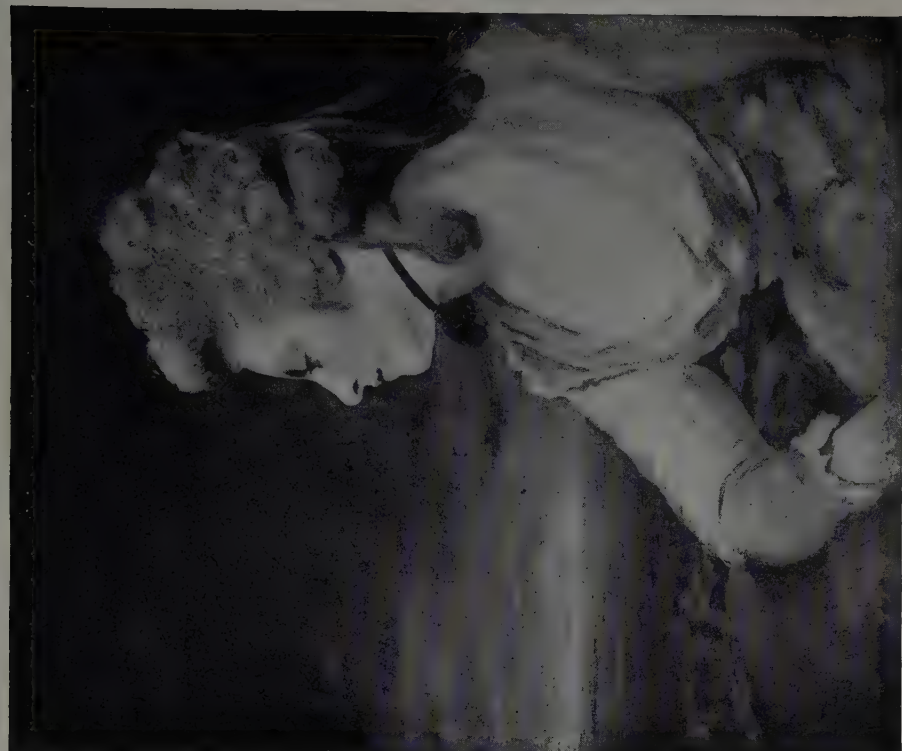
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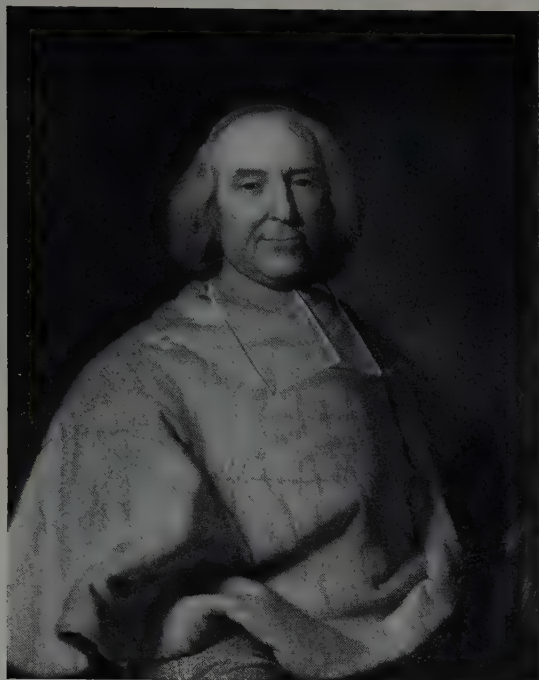
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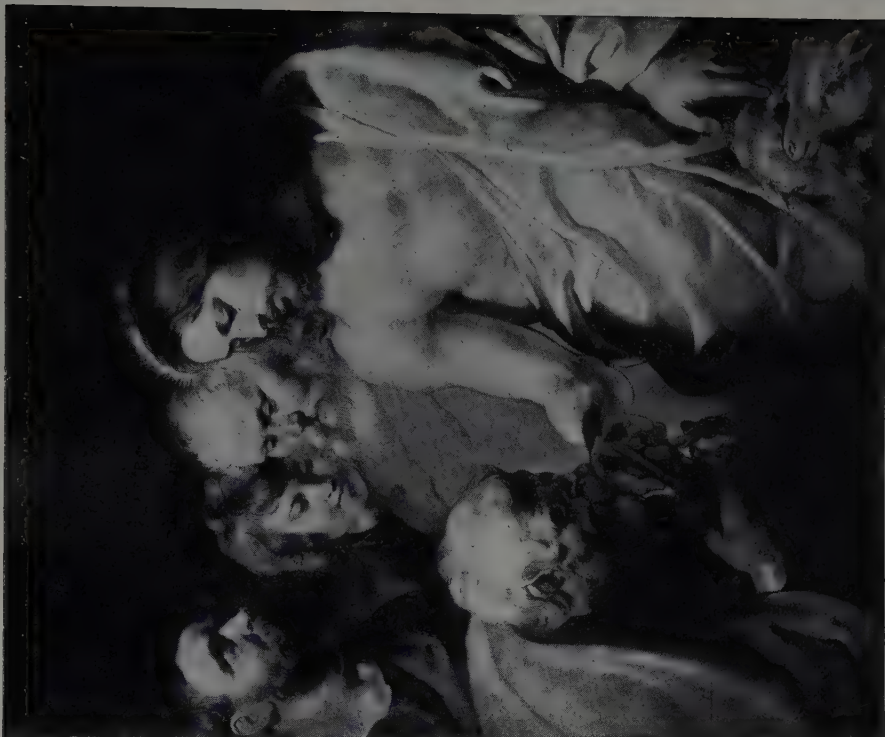




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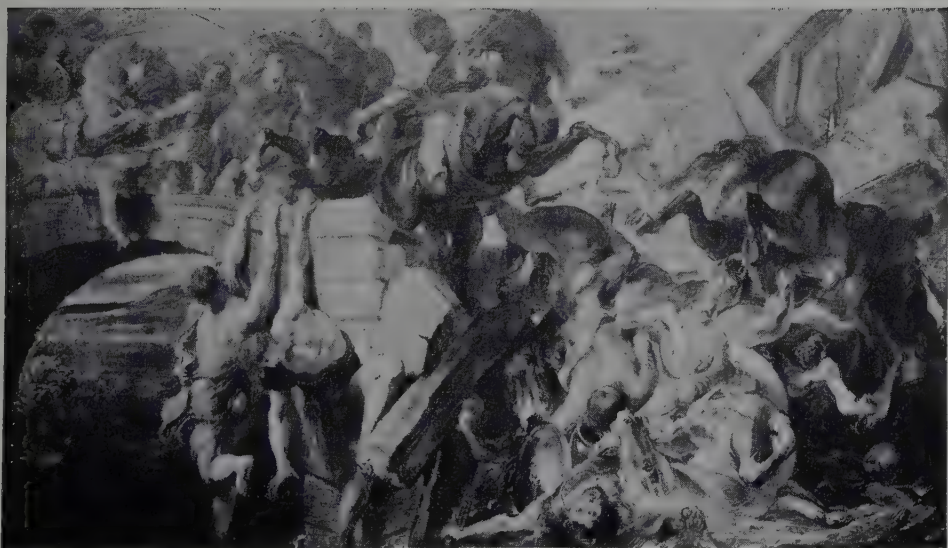
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THE VIRGIN AND CHILD

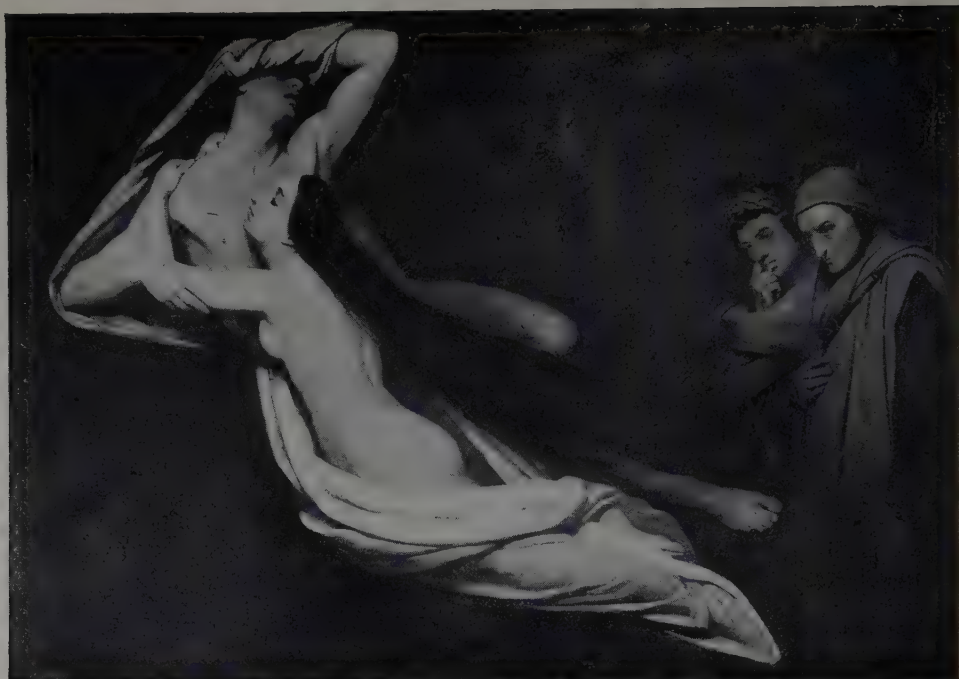
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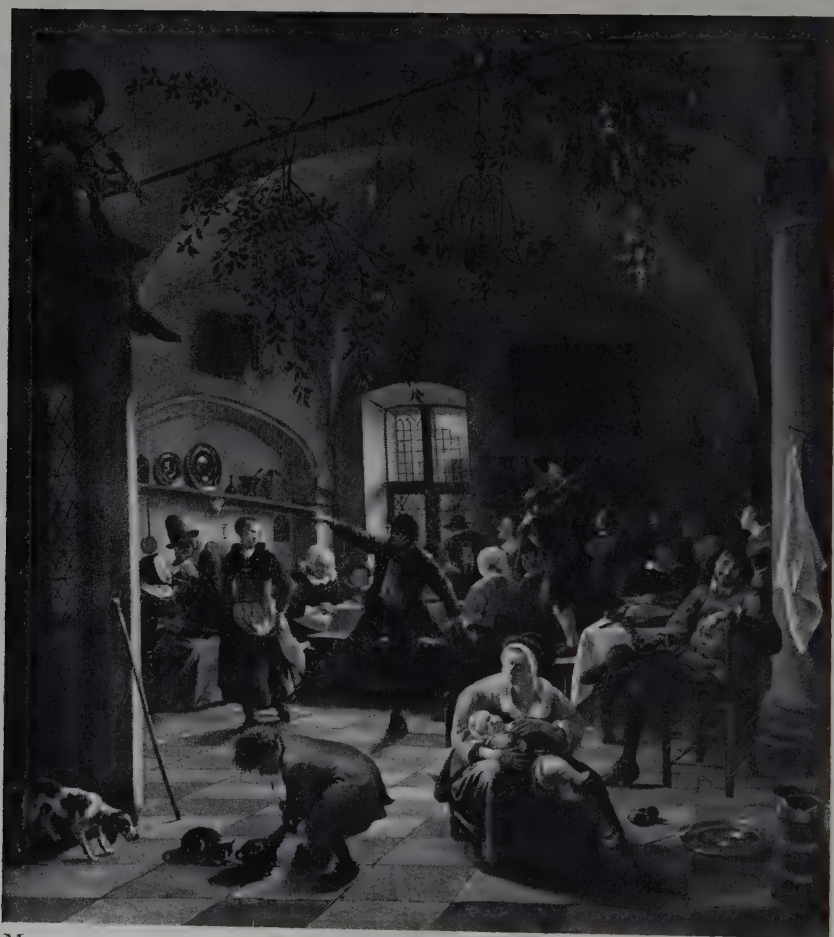
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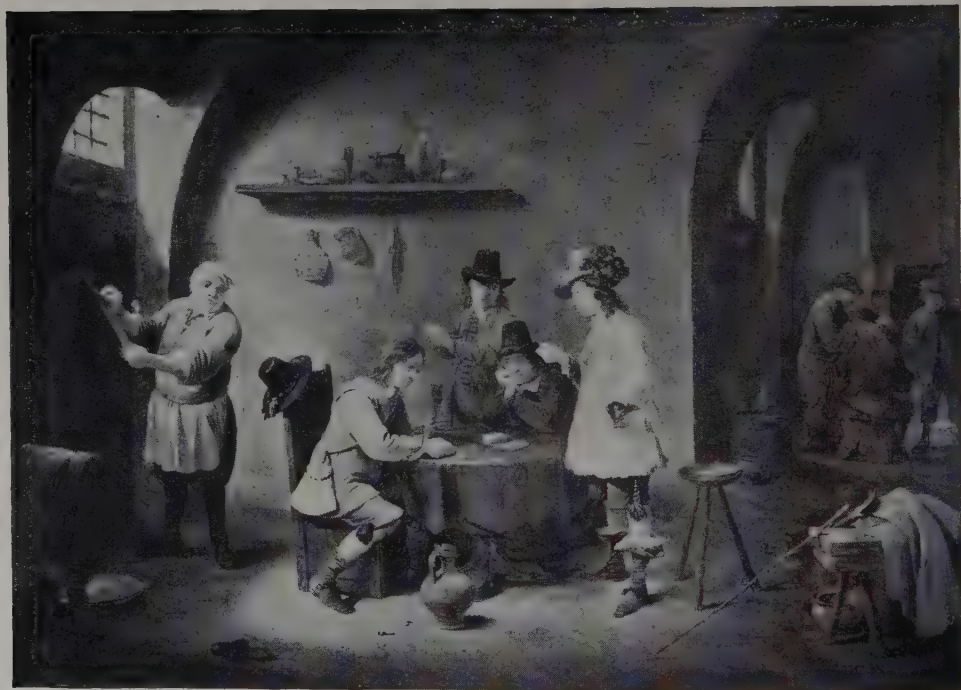




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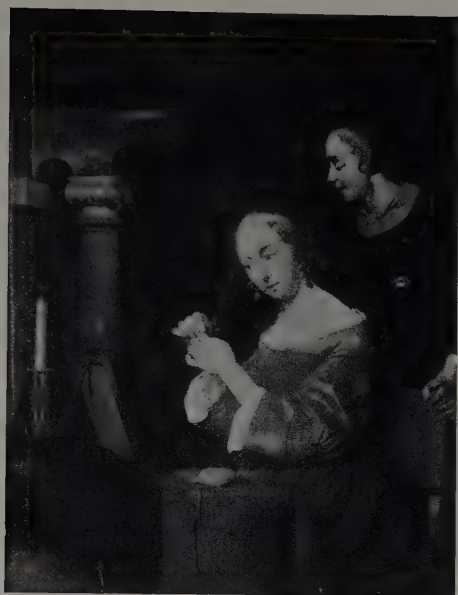
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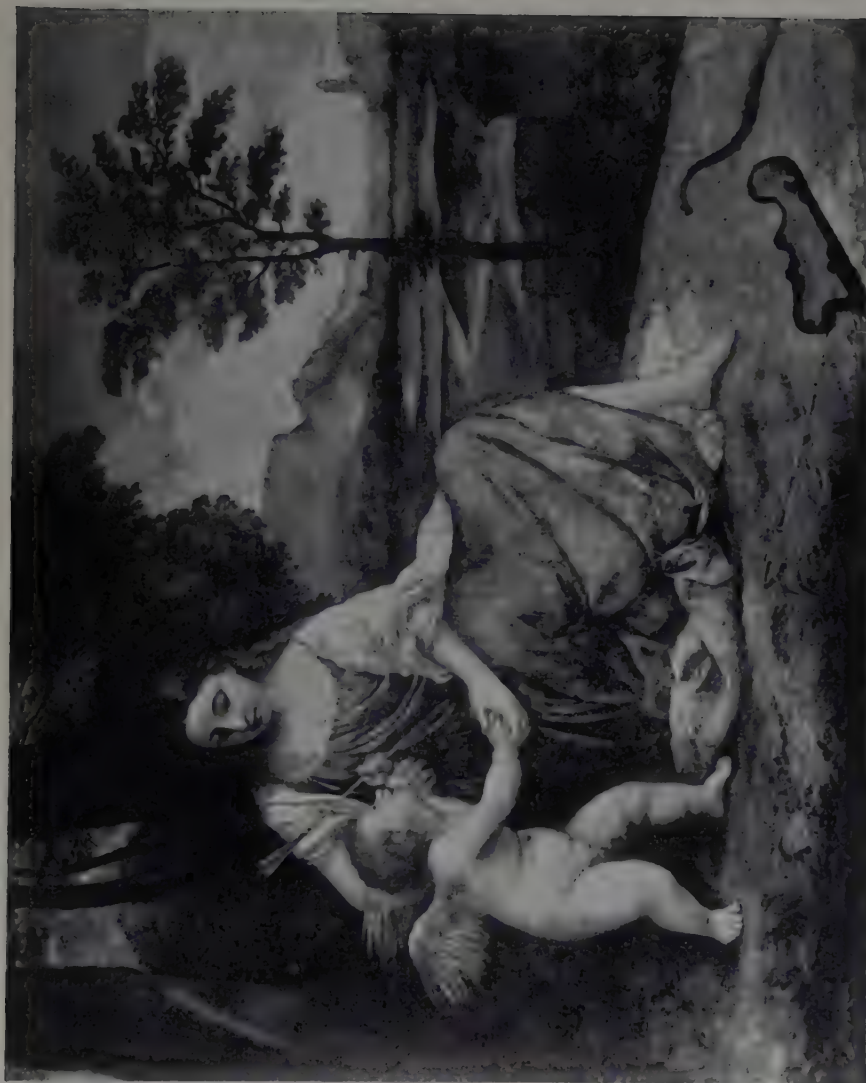
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PERSEUS AND ANDROMEDA

TITIAN





VENUS AND CUPID

ATTRIBUTED TO TITIAN

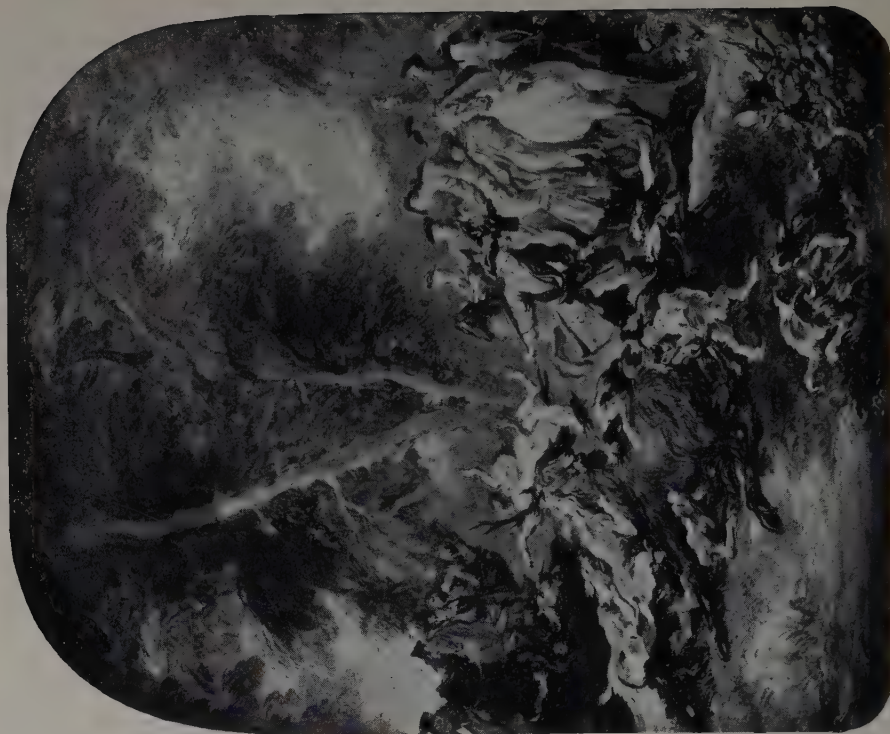
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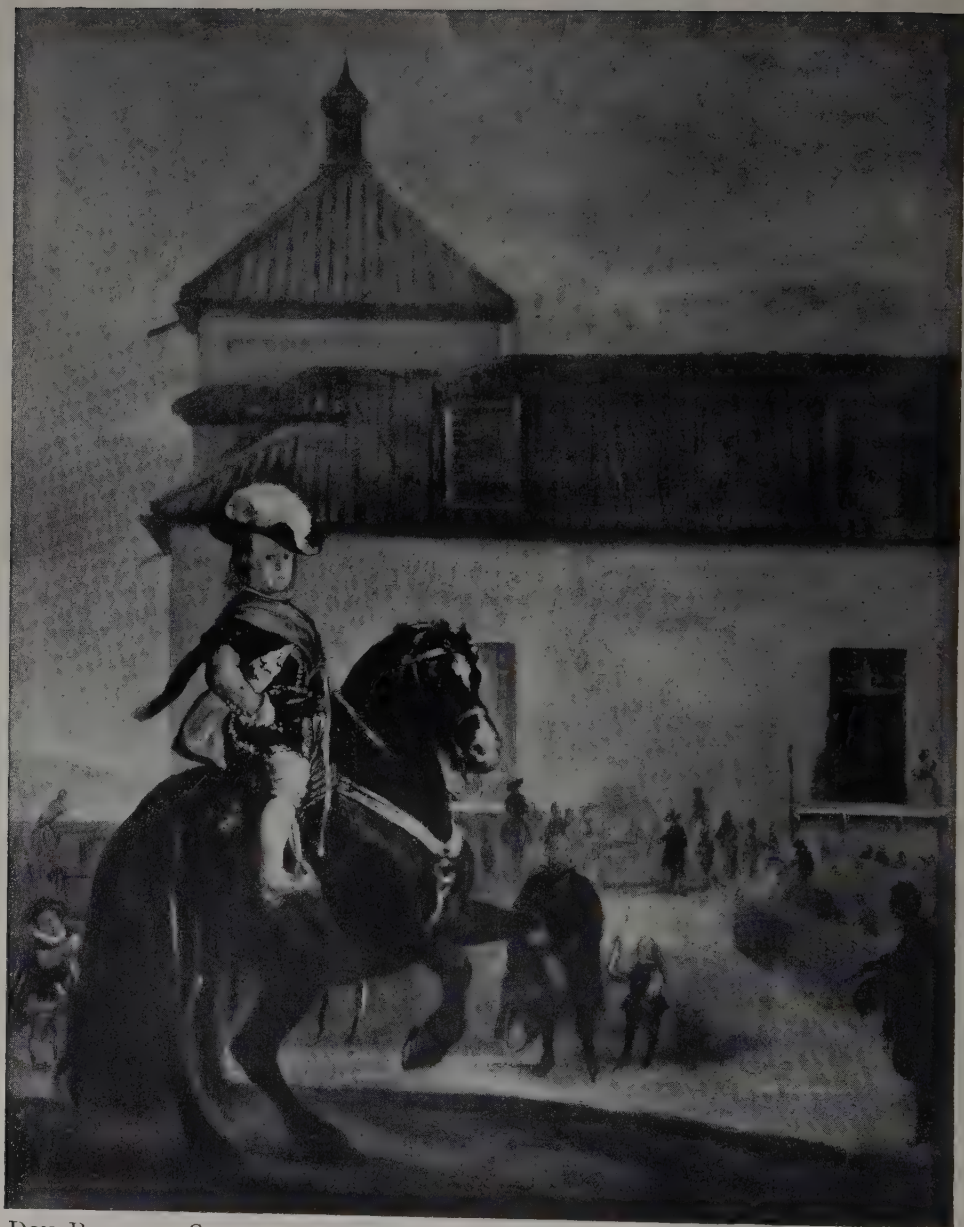
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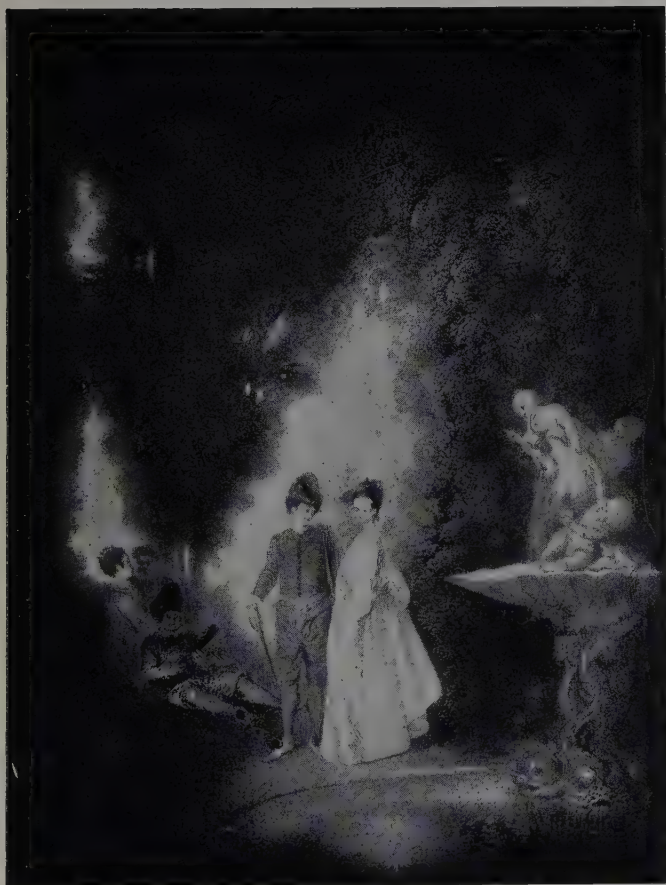




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SASSOFERRATO (GIOVANNI BATTISTA SALVI)	.	.	.	.	1605-1685

### FERRARESE

FERRARESE SCHOOL	.	.	.	.	Late XVth Century
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### FLORENTINE

DADDI, BERNARDO	.	.	.	.	128?-1348
FLORENTINE SCHOOL	.	.	.	.	Late XVth Century
SARTO, ANDREA DEL	.	.	.	.	1486-1531

### MILANESE

FOPPA, VINCENZO	.	.	.	.	c. 1427/30-1515/16
LUINI, BERNARDINO	.	.	.	.	c. 1475-1532

### MODENESE

BIANCHI FERRARI, FRANCESCO DE'	.	.	.	.	c. 1460-1510
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### NEAPOLITAN

ROSA, SALVATOR	.	.	.	.	1615-1673
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### NORTH ITALIAN

NORTH ITALIAN SCHOOL	.	.	.	.	XVth Century
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### SIENESE

VANNUCCIO, FRANCESCO DI	.	.	.	.	Working c. 1361-c. 1388
BENVENUTO DI GIOVANNI	.	.	.	.	1436-1518?
BECCAFUMI, DOMENICO	.	.	.	.	1486-1551

### VENETIAN

CRIVELLI, CARLO	.	.	.	.	c. 1430-1495
CIMA DA CONEGLIANO, GIOVANNI BATTISTA	.	.	.	.	1459/60-1517/18
TITIAN (TIZIANO VECELLI)	.	.	.	.	1477?-1576
BARTOLOMMEO VENETO	.	.	.	.	1480?-1555?
CANALETTO (GIOVANNI ANTONIO CANALE)	.	.	.	.	1697-1768
GUARDI, FRANCESCO	.	.	.	.	1712-1793

### VERONESE

BONSIGNORI, FRANCESCO	.	.	.	.	1453?-1519
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## GERMAN SCHOOL

GERMAN SCHOOL . . . . . XVIth Century

## FLEMISH SCHOOL

FLEMISH SCHOOL . . . . . Late XVth Century  
 FLEMISH SCHOOL . . . . . XVIth Century  
 MEMLINC, HANS . . . . . c. 1430/5-1494  
 CLEEF, JOOS VAN. . . . . 1480/5-1540  
 MASTER OF THE MAGDALEN LEGEND, THE . . . Early XVIth Century  
 EWORTH, HANS . . . . . Working 1540-1574  
 POURBUS, PIETER . . . . . 1513-1584  
 POURBUS, FRANS, THE ELDER . . . . . 1545-1581  
 RUBENS, SIR PETER PAUL . . . . . 1577-1640  
 SNYDERS, FRANS . . . . . 1579-1657  
 VOS, CORNELIS DE . . . . . c. 1585-1651  
 JORDAENS, JACOB . . . . . 1593-1678  
 DYCK, SIR ANTHONY VAN . . . . . 1599-1641  
 BROUWER, ADRIAEN . . . . . 1605/6-1638  
 TENIERS, DAVID, THE YOUNGER . . . . . 1610-1690  
 COQUES, GONZALES . . . . . 1614-1684

## DUTCH SCHOOL

MIEREVELT, MICHEL JANSZ . . . . . 1567-1641  
 HALS, FRANS . . . . . 1584-1664  
 POT, HENDRICK GERRITZ . . . . . c. 1585-1657  
 NEER, AERT VAN DER . . . . . 1603/4-1677  
 BROUWER, ADRIAEN . . . . . 1605/6-1638  
 REMBRANDT, HARMENSZ VAN RYN . . . . . 1606-1669  
 HEEM, JAN DAVIDSZ DE . . . . . 1606-1683/4  
 BACKER, JACOB ADRIAENSZ . . . . . 1608-1651  
 BOTH, JOHANNES OR JAN . . . . . 1610?-1652  
 OSTADE, ADRIAEN VAN . . . . . 1610-1685  
 DOU, GERARD . . . . . 1613-1675  
 FLINCK, GOVERT . . . . . 1615-1660  
 RING, PIETER DE . . . . . 1615-1660  
 WYNANTS, JAN . . . . . 1615/20-after 1682  
 BOL, FERDINAND . . . . . 1616-1680  
 TERBORCH GERARD . . . . . 1617-1681  
 WITTE, EMANUEL DE . . . . . 1617-1692  
 WOUWERMAN, PHILIPS . . . . . 1619-1668  
 BERCHEM, CLAES PIETERSZ . . . . . 1620-1683  
 CUYP, AELBERT . . . . . 1620-1691  
 OSTADE, ISACK VAN . . . . . 1621-1649  
 WEENIX, JAN BAPTIST . . . . . 1621-1660  
 PYNACKER, ADAM. . . . . 1622-1673  
 JARDIN, KAREL DU . . . . . 1622-1678  
 CAMPHUIJSSEN, GOVERT . . . . . 1623/4-1672

DUTCH SCHOOL—*continued*

POTTER, PAULUS . . . . .	1625-1654
STEEN, JAN . . . . .	1626-1679
RUISDAEL, JACOB ISAACKSZ VAN . . . . .	1628/9-1682
METSU, GABRIEL . . . . .	1628/30-1667
HOOCH, PIETER DE . . . . .	1629-after 1683
VOIS, ARIE DE . . . . .	c. 1632-1680 ?
BOURSSE, ESAIAS . . . . .	1631-1672
BACKHUIZEN, LUDOLF . . . . .	1631-1708
MAES, NICOLAS . . . . .	1632-1693
NOORDT, JOANNES VAN . . . . .	c. 1620-after 1675
VELDE, WILLEM VAN DE, THE YOUNGER . . . . .	1633-1707
VELDE, ADRIAEN VAN DE . . . . .	1635/6-1672
NEER, EGLON HENDRIK VAN DER . . . . .	1635/6-1703
HEYDEN, JAN VAN DER . . . . .	1637-1712
HOBBERMA, MEINDERT . . . . .	1638-1709
HONDECOETER, MELCHIOR DE . . . . .	1636-1695
DROST, WILHELM . . . . .	Working c. 1638
NETSCHER, CASPAR . . . . .	1639-1684
WEENIX, JAN . . . . .	1640-1719
CALRAET, ABRAHAM VAN . . . . .	1642-1722
MIERIS, JAN VAN . . . . .	1660-1690
STORCK, JOHANNES . . . . .	c. 1660
HUYSUM, JAN VAN . . . . .	1682-1749

## SPANISH SCHOOL

VELAZQUEZ, DIEGO RODRIGUEZ DE SILVA Y . . . . .	1599-1660
MAZO, JUAN BAPTISTA MARTINEZ DEL . . . . .	1600-1667
CANO, ALONSO . . . . .	1601-1667
MURILLO, BARTOLOMÉ ESTÉBAN . . . . .	1618-1682

## FRENCH SCHOOL

CORNEILLE DE LYON . . . . .	Working mid-XVIth Century
CLOUET, FRANÇOIS . . . . .	c. 1522-1572
POUSSIN, NICOLAS . . . . .	1594-1665
CLAUDE LORRAIN (CLAUDE GELLÉE) . . . . .	1600-1682
CHAMPAIGNE, PHILIPPE DE . . . . .	1602-1674
POUSSIN, GASPARD (GASPARD DUGHET) . . . . .	1613-1675
LARGILLIÈRE, NICOLAS DE . . . . .	1656-1746
RIGAUD, HYACINTHE . . . . .	1659-1743
DESPORTES, ALEXANDRE FRANÇOIS . . . . .	1661-1743
TROY, JEAN FRANÇOIS DE . . . . .	1679-1752
WATTEAU, ANTOINE . . . . .	1684-1721
NATTIER, JEAN MARC . . . . .	1685-1766
ODRY, JEAN BAPTISTE . . . . .	1686-1755
LE MOYNE, FRANÇOIS . . . . .	1688-1737
LANCRET, NICHOLAS . . . . .	1690-1743
PATER, JEAN BAPTISTE JOSEPH . . . . .	1696-1736

FRENCH SCHOOL—*continued*

BOUCHER, FRANÇOIS . . . . .	1703-1770
LOO, CARLE VAN . . . . .	1705-1765
LOO, LOUIS MICHEL VAN . . . . .	1707-1771
VERNET, CLAUDE JOSEPH . . . . .	1714-1789
GREUZE, JEAN BAPTISTE . . . . .	1725-1805
FRAGONARD, JEAN HONORÉ . . . . .	1732-1806
LÉPICIE, NICOLAS BERNARD . . . . .	1735-1784
MARNE, JEAN LOUIS DE . . . . .	1744-1829
LE BRUN, ÉLIZABETH LOUISE VIGÉE . . . . .	1755-1842
PRUD'HON, PIERRE PAUL . . . . .	1758-1823
BOILLY, LOUIS LÉOPOLD . . . . .	1761-1845
VERNET, ÉMILE JEAN HORACE . . . . .	1789-1863
SCHEFFER, ARY . . . . .	1795-1858
COROT, JEAN BAPTISTE CAMILLE . . . . .	1796-1875
DELAROCHE, PAUL . . . . .	1797-1856
DELACROIX, FERDINAND VICTOR EUGÈNE . . . . .	1798-1863
DECAMPS, ALEXANDRE GABRIEL . . . . .	1803-1860
ISABEY, EUGÈNE GABRIEL . . . . .	1804-1886
DIAZ DE LA PEÑA, NARCISSE VIRGILE . . . . .	1808-1876
TROYON, CONSTANT . . . . .	1810-1865
MARILHAT, PROSPER . . . . .	1811-1847
ROUSSEAU, PIERRE ÉTIENNE THÉODORE . . . . .	1812-1867
DUPRÉ, JULES . . . . .	1811-1889
COUTURE, THOMAS . . . . .	1815-1879
MEISSONIER, JEAN LOUIS ERNEST . . . . .	1815-1891

## BRITISH SCHOOL

RAMSAY, ALLAN . . . . .	1713-1784
REYNOLDS, SIR JOSHUA . . . . .	1723-1792
GAINSBOROUGH, THOMAS . . . . .	1727-1788
ROMNEY, GEORGE . . . . .	1734-1802
HOPNER, JOHN . . . . .	1759-1810
MORLAND, GEORGE . . . . .	1763-1804
DOWNMAN, JOHN . . . . .	1750?-1824
LAWRENCE, SIR THOMAS . . . . .	1769-1830
TURNER, JOHN MALLORD WILLIAM . . . . .	1775-1851
WILKIE, SIR DAVID . . . . .	1785-1841
BONINGTON, RICHARD PARKES . . . . .	1802-1828





